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part of it, he thought best for some reason not to attach his name to it or to include it in his published works. And when Longfellow made the anthology that is mentioned above, he did not attribute to Bryant the translation of *Niágara*.

The first time that Bryant's name appears in print as the translator of *Niágara* is, so far as I know, in Mrs. Gertrude (Fairfield) Vingut's *Selections from the Best Spanish Poets* [Translations], New York, F. J. Vingut, 1856.

When Mr. Godwin collected and published William Cullen Bryant's works, he did not include the translation of *Niágara*, and yet most people who are acquainted with this translation attribute it to Bryant. I do not know why this is so, unless there was an oral tradition to that effect, or it was assumed that Bryant made the translation because he was an editor of the review in which the translation first appeared. But thus far I have not found any valid evidence whatever that Bryant ever translated Heredia's ode to Niagara.

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### THE THEME "LIFE IS A DREAM"

The two quotations given below may be added to the great number of occurrences of this theme cited in Farinelli's monumental work, *La Vita è un Sogno* (1916, 2 vols.). The first passage occurs in Gil Vicente's *Auto da Barca do Purgatorio*, being the first speech of the *Anjo* in the play.

Quem quer ir ó Paraizo?  
 Á glória, á glória, senhores!  
 Oh que noite pera isso!  
 Quão prestes, quão improviso  
 Sois celestes moradores!  
 Avia-e-vos, e partir;  
 Que vossa vida he sonhar,  
 E a morte he despertar  
 Pera nunca mais dormir,  
 Nem acordar.

Gil Vicente, *Obras*, Lisbon, 1843, I, 247-248.

The next quotation is a part of the *introito* of Diego Sánchez de Badajoz's *Farsa de Santa Susaña*. The *introito*, like all those of Diego Sánchez, is recited by a *pastor*. This is one of the rare philosophical *introitos* of the extant plays of the period.

After developing the idea that God causes our being, the *pastor* continues:

Estos cuerpos en que andamos  
 Mos hacen estar en calmas,  
 Que aun no entienden nuestras almas

Lo que entre manos tratamos,  
 Y en fin, tan bobos estamos  
 Que, sin duda, no sabemos,  
 Qué somos, ni qué hacemos  
 Si dormimos ó velamos.  
 La voz de espíritu devino  
 Que allas veces siento acá,  
 Dónde viene ó dónde va.  
 ¿Quién sabrá tomalle tino?  
 Y del espíritu malino,  
 Que acá dentro nos retienta,  
 Tampoco entendeis la cuenta  
 Cómo va, ni an cómo vino.  
 Ni aun tampoco me diréis  
 Cuando en el vientre nacistes,  
 De dónde ó cómo venistes  
 Ni al morir por dónde iréis,  
 Ni cómo vos manteneis,  
 Como en sangre y carne y güesos  
 Se convierte en vientres vuestos  
 Lo que comeis y bebeys.  
 Ni an cro que sabréis decir  
 Son decir que sabe Dios  
 Cuantas cosas ay en vos.  
 ¿Quién vos las hace sentir?  
 ¿Quién haz llorar y reir?  
 ¿Quién haz callar y habrar?  
 ¿Quién haz durmiendo soñar?  
 ¿Quién haz velar y dormir?  
 Sueño que estoy acordado  
 Y téngolo por muy cierto;  
 Hasta que despues despierto  
 Y veo que lo he soñado,  
 Y cuanto ora, he yo habrado  
 ¿Qué sé yo si lo soñé  
 Y despues acordaré,  
 Y me hallaré burlado?

Diego Sánchez de Badajoz,  
*Recopilación en metro*, Madrid, 1886, II, 131-132.

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### BRIEF MENTION

*The English Sonnet*, by T. W. H. Crosland (New York, Dodd, Mead & Co.). There is no preface, but merely a "Note" of five lines to commend this book to the attention of the reader; but that note consists of promises that are somewhat startling, and suggest a category that usually warrants the classification of an author with those who offer nothing more substantial than the gratification of curiosity in an idle hour. Here are the promises: "The main theory of the Sonnet set forward in the first sections of this book